



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

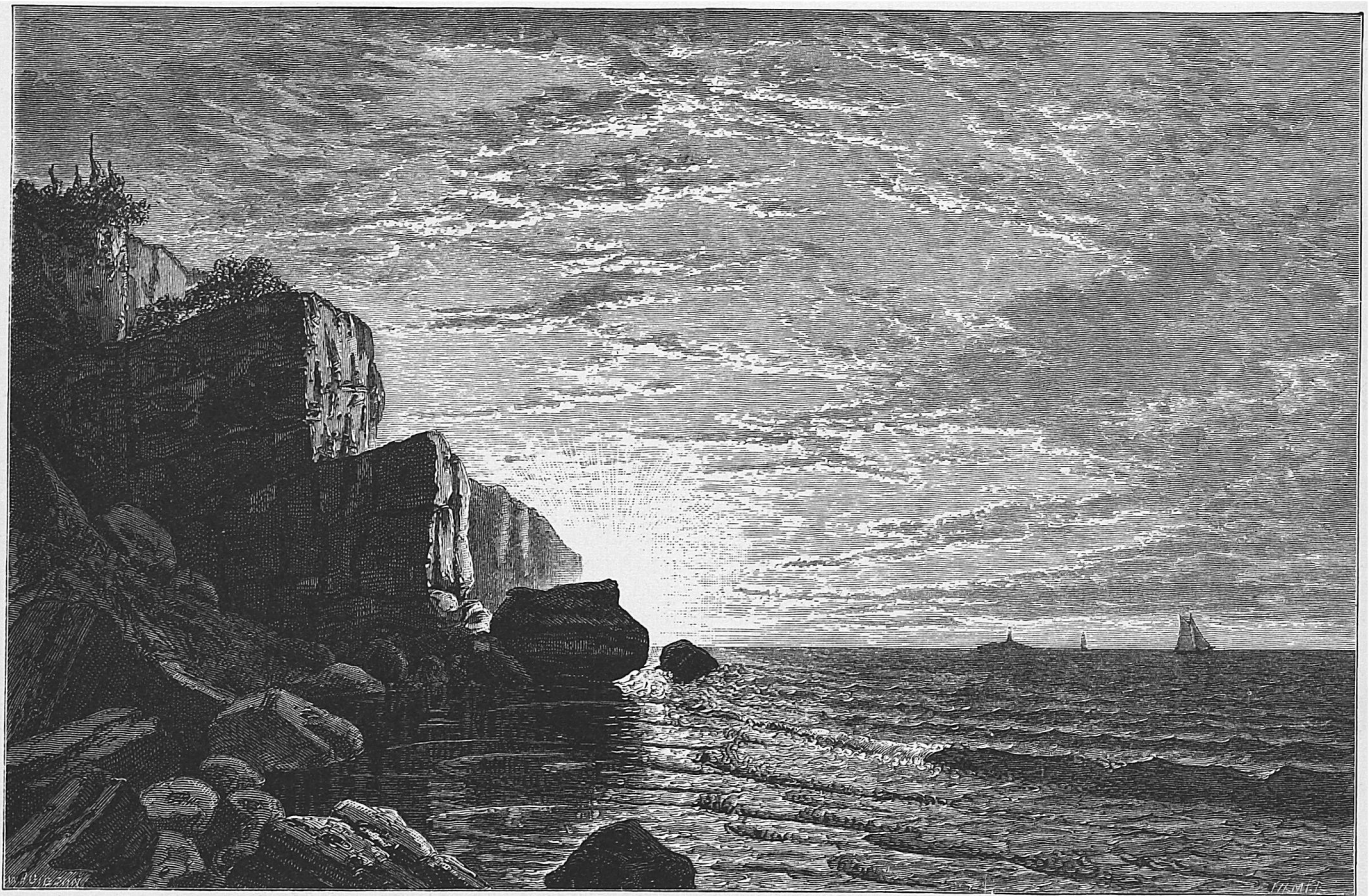
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

painter Roseboom. He made rapid progress in his studies under the instruction of this master, and, on his return to Rotterdam in 1853, he was elected a member of the Academy of Fine Arts in that city. Mr. De Haas at this time began to look around for a broader field in which to practise his art, and, guided by the advice

of his friends, decided to emigrate to America. He arrived in New York in 1854, but soon after accepted a position as professor of painting in an educational institution, and was for this reason almost lost sight of as an artist.

While engaged as a teacher his love for the art never flagged,



Sunset on the Coast of Maine.—From a Painting by W. F. De Haas.

and his leisure hours were devoted to out-door sketching. His specialty during this period was landscape-painting, but subsequently, owing to ill health, he began to extend his sketching-tours to the seacoast, where he soon acquired a love for marine painting, a branch of Art in which his brother Maurice is the acknowledged head in this country. After his return to the active pursuit of his profession, Mr. De Haas gave his entire attention to the painting

of coast-scenery, and during the last ten years has visited and sketched along the entire Atlantic seaboard from Georgia to Nova Scotia.

We engrave, as examples of Mr. De Haas's work, two recent pictures, one of which illustrates a storm-scene at 'White Island Light, Isles of Shoals,' and the other a 'Sunset, York Beach, Coast of Maine.'

THE ALBERT MEMORIAL.

(See Frontispiece.)

Sir G. GILBERT SCOTT, R. A., Architect.

J. C. ARMYTAGE, Engraver.



Often has mention been made of this elegant structure—a nation's tribute to the memory of a lamented prince—that but little now needs to be said of it. Since its commencement in 1864, down to its almost recent completion, the work has been described at various times in the pages of the former series of this *Journal*. Occasionally woodcuts were given of portions of its details, and large engravings on steel of the sculptured groups of figures and of the designs on the podium have also appeared. Our readers having seen it in separate parts, may, in the accompanying engraving, see the work in its entirety, as it stands on the spot rendered memorable by the great International Exhibition of 1851, in which the

Prince Consort took a very warm interest; thereby contributing by his zeal, energy, tact, and influence, so much to its progress and ultimate success. The keynote to the whole composition is, as the architect has said, the chief statue, overshadowed and protected by a shrine, or canopy, made precious by utmost Art-enrichment. Every portion of the structure, both externally and internally, bears witness to this: beneath a vast and magnificent tabernacle, and surrounded by works of sculpture illustrating those arts and sciences which the Prince fostered, and the great undertakings he originated, stands the statue, resting on a platform which, with the pedestal whereon the figure rests, and the approach of the wide-spreading flights of steps, raises the whole building to the height of one hundred and seventy feet. The view is from the top of Albert Hall.



THE ALBERT MEMORIAL,
(AS SEEN FROM THE TOP OF THE ALBERT HALL.)